

# IT'S ONLY ROCK N' ROLL

APRIL 1979  
VOL. 1 NO. 11

**FREE**



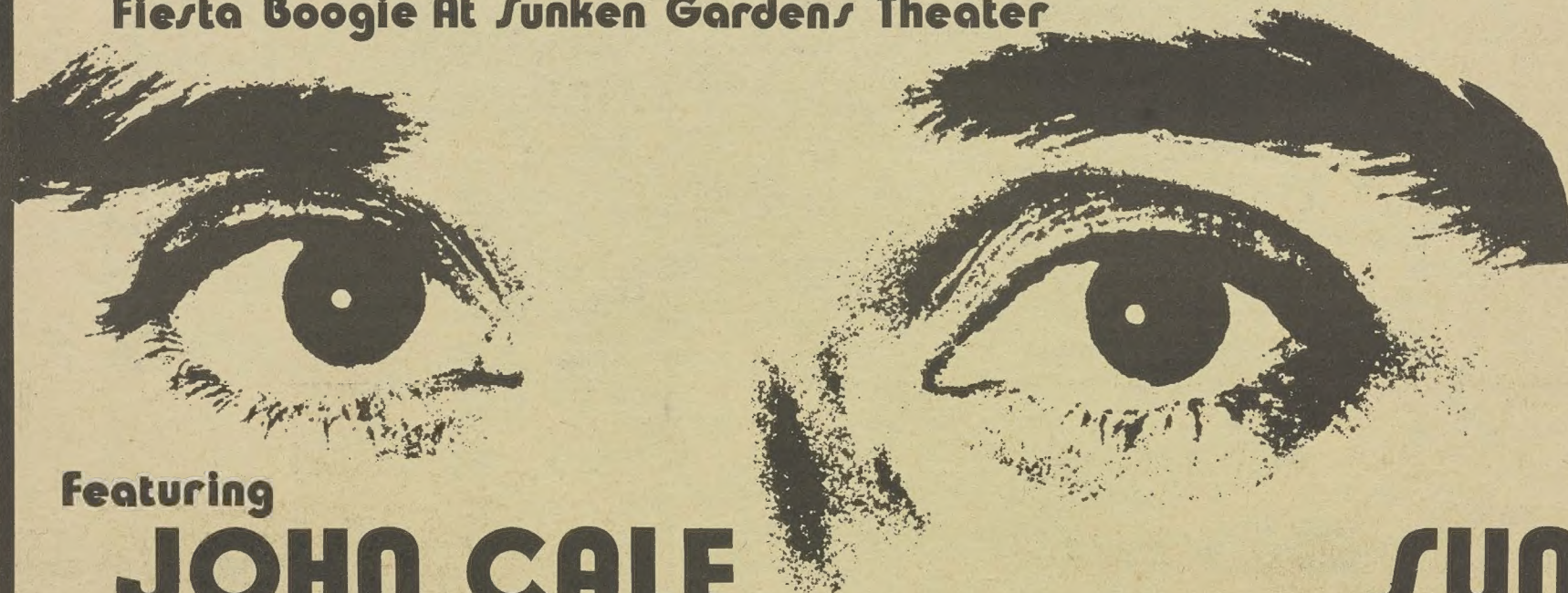
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**JUDAS PRIEST ... POLICE ... BIRTHDAY ISSUE**



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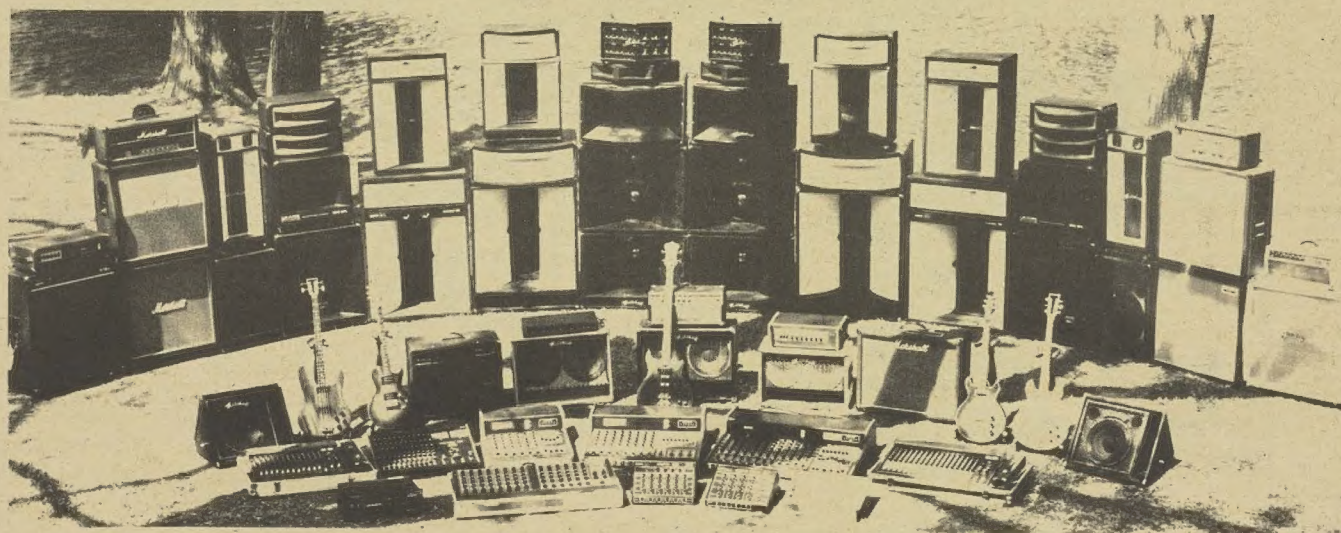
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## IT'S ONLY ROCK 'N' ROLL

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- # 6-UFO, Blondie, Nitzinger, Blac Dog, Kenny and the Kasuals
- # 7-Cheap Trick, Talking Heads, Garfield, Blue Oyster Cult
- # 8-Sammy Hagar, Riot, Toby Beau, UK Squeeze, Van Morrison
- # 9-Van Halen, The Who, Triumph, 1978 Reader's Poll
- # 10 Steve Martin/Godz/Ramones/Steve Forbert



ISSUE # 1



ISSUE # 2



ISSUE # 3



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#10

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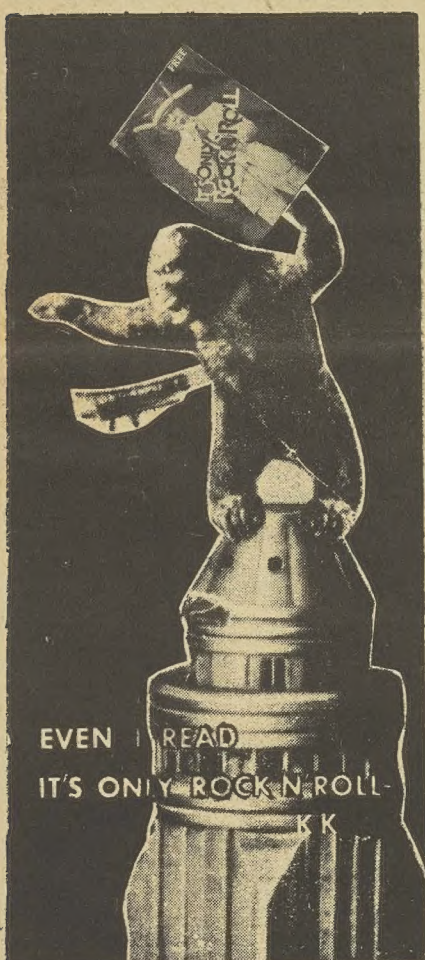
## CONCERTS

### AUSTIN

- 4-10 Desmond Child and Rouge/Armadillo
- 4-10 Harry Chapin/Paramount
- 4-11 Eric Clapton/Muddy Waters/Auditorium
- 4-15 Charlie Daniels/Menger Gardens
- 4-14 Country Joe & The Fish/Armadillo
- 4-19 John Cale/Armadillo
- 4-20 Robert Gordon/Armadillo
- 4-21 Boomtown Rats/Armadillo
- 4-29 Art Ensemble of Chicago/Armadillo
- 5-3/4 Doc & Merle Watson/Armadillo
- 5-2 Joe Jackson/Armadillo
- 5-5 Fools/Armadillo
- 5-5 Crusaders/Paramount
- 5-9 The Great Guitars/Armadillo
- 5-10 Tom Robinson Band/Armadillo
- 5-12 Pointer Sisters/Auditorium

### SAN ANTONIO

- 4-12 Eric Clapton/Muddy Waters/Arena
- 4-13 Heyoka/Raymond Russell Park
- 4-16 Alice Cooper/Babys/Arena
- 4-19 Rod Stewart/Arena
- 4-22 John Cale/Heyoka/Vamps/Sunken Gardens
- 4-26/27 Heyoka/Villa Fontana (Hemisfair)
- 5-1 Jethro Tull/U.K./Arena
- 5-3 Supertramp/Arena
- 5-5 Bad Co./Arena
- 5-25 Village People/Arena



### NEXT ISSUE



HEYOKA  
DOUG SAHM  
TOTO  
JOHN CALE



# POSTER No.2

*Chuck Berry  
Rock on!*





# WE'RE ONE!!

IN THE BEGINNING WAS THE WORD  
AND THE WORD WAS--  
LET IT ROCK!!

By Ron Young

It's Only Rock'n'Roll began in November of 1977 as a brainstorm of mine and Monte Martinez', the owner of Apple Records San Antonio's only quality used record store. We both had long felt that S.A. needed a semi-intelligent, semi-informed music rag that would cover both the local and national groups that played here.

We proceeded to enlist the help of a friend Jim E. Beal, Jr., the former editor of The Mesquite and The River City Free Press. Along the way, ace photographer Robbin Cresswell, David Frost KRTU's Backbeat host and rock'n'roll authority, and Ruben Soriano a prominent local artist joined the rock crazies who hoped to enlighten S.A.'s youth and attract local advertisers in order to support a free community paper. Although we had only a few hundred dollars in my savings account, we foolheartedly proceeded and published our first issue in April 1978.

We've lasted a year and in that time many staff members have come and gone but as of now our staff consists of: myself-editor/publisher; Monte Martinez-assistant publisher; Jim E. Beal, Jr.-local scene editor; Brent Stone-associate editor; Robbin Cresswell-chief photographer; David Frost, Dean Friedman, Steve Bartels, Scott Cupp, David Arthur and Tommy Marlar-contributing writers; Bruce Smith and Clyde Kimsey-contributing photographers; Robert Herzik and Ken Banning-production; Ruben Soriano-graphics and MG-typist.

The Newspaper business is, by and large, a losing proposition. An expensive hobby that takes cooperation from writers, readers and advertisers in order to achieve any kind of success.

It's Only Rock'n'Roll will continue to encourage and support the music, musicians, clubs, shops and people of this community because it's a good one. We hope you'll help us also.

We'd like to thank our advertisers and subscribers who are our sole means of finance. Also, the record company reps. Here's to another year of Rock'n'Roll!!

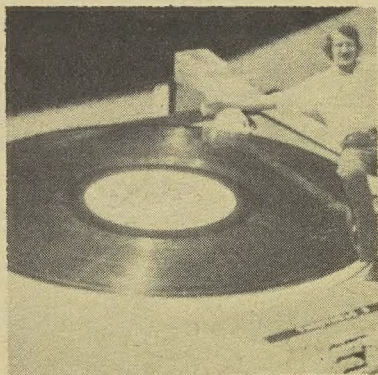


BIO -- Ron Young

My sole claim to fame is that while trying for several years to become the next Bob Dylan in small clubs in Austin, Los Angeles, San Francisco and Tacoma, I was almost signed by Tom Waits' manager. After I finally got discouraged enough by the life "on the road" I decided to

try college again and returned to U.T. at Austin enrolling as a journalism major.

Upon leaving U.T., I worked briefly for the UTSA Middle Earth Gazette, where I did my first major interview with Robert Mitchum. After that, Monte Martinez and I got this crazy notion that S.A. needed a rock music paper and so here I am - still. I also work in a record store which helps pay bills.



BIO -- David M. Frost

David was born & raised in Cleveland, Ohio--a great rock'n'roll town--and came to San Antonio in 1974. A record collector and rock'n'roll historian by inclination, he makes his living as the "Senior Transportation and Energy Planner" (whatever that is) for a local government agency. He hangs out at the 50-50 for want of a better joint, as his all-time favorite bar is Jim Collins' Restaurant in Savannah, Georgia. David bought his first rock'n'roll record ("Blue Suede Shoes," by Carl Perkins) in 1956 and hasn't stopped since. You can hear David with his dynamite record collection each week on the Backbeat Show (8:00 PM Tuesdays on KRTU) and read his column every month in IORR.



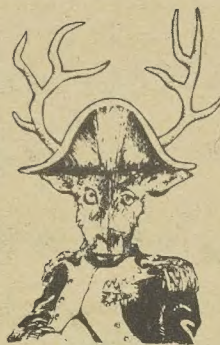
photo by Robbin Cresswell

ROBBIN CRESSWELL—BIO

Our chief photographer got into photography at age eight. Getting a lot of encouragement from her aunt, she stuck with it and it finally paid off in high school when her journalism teacher appointed her photographer for the yearbook and newspaper.

Like most photographers, Robbin has shot everything from weddings to dog shows, but rock'n'roll photography is her main focus. She has thousands of photos of rock groups spanning over the last nine years and her work has been published in Rockpile (West Coast mag), Circus and the KMAC/KISS newspaper.

When Judas Priest does an interview at KMAC/KISS, or Foreigner is at Soundwarehouse doing a promo, or Ted Nugent is onstage at the Arena, you can find Robbin shooting pictures for the next issue of IT'S ONLY ROCK'N'ROLL.

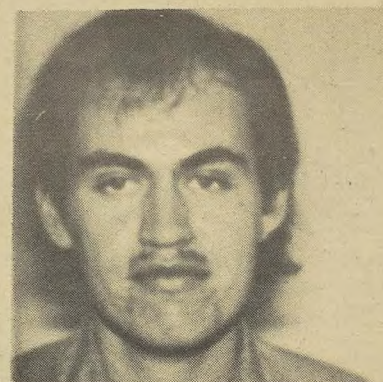


BIOGRAPHY

Jim E. Beal, Jr., Local Scene Editor

"Local Scene Editor" Jim E. Beal, Jr. is a native Texan and bonafide world traveler who's into peace, love, brotherhood, organic gardening and large bore handguns.

His favorite color is purple, he's a Scorpio, his favorite food is fried and he likes girls and small furry animals in uniform.

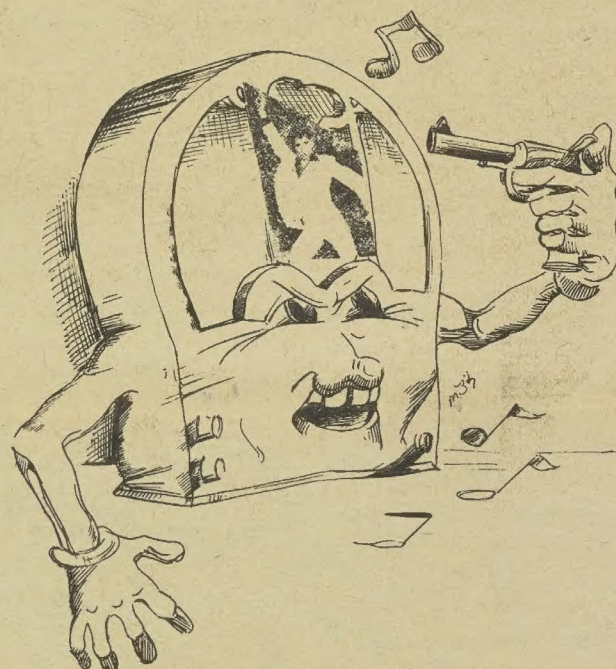


MONTE MARTINEZ—BIO

In July, I opened San Antonio's only quality used record store, Apple Records. My second major achievement is having founded IORR with Ron. Both of these endeavors were accomplished through our love of music and our love of the challenge to be different. Recently, I taught a seminar on rock music at MacArthur High School.

## "OUR FRIEND THE FCC"

By Sue DeNymn



The FCC is the Federal Communications Commission. They issue licenses to radio and TV stations. Stations can't operate without a license. The FCC is conservative, powerful, and sometimes helpful.

In last month's issue, Jim Beal wrote that radio stations must address "community needs" and problems in their programming. This FCC requirement pertains basically to "local issues." Jobs, education, race relations, economic growth and similar things. Most radio stations meet this requirement with public service announcements at 3:00 A.M. and an occasional "public affairs" talk show on Sunday morning.

The FCC unfortunately does not consider disco music to be a community problem, or intelligent programming to be a community need. They pretty much stay out of programming decisions... with one exception.

KMFM recently decided to lose their all-classical music programming. They ran into trouble because local listeners complained to the FCC about the deletion of a "unique format." This means that if a radio station is doing something that no other station in that market is doing (a unique format) and they stop doing it, the FCC could lean on that

station to start doing it again. It depends on the circumstances.

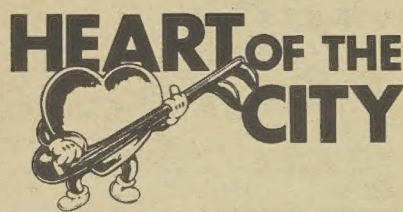
That is where "the people" can have an impact. I know a lot of folks who hear very little difference between KTFM, KZ100 and the "new" KITY. Have any of these stations deleted a "unique format" lately? Do you think that the FCC might want to know about this? I do. Send your cards and letters (with copies to the radio stations) to:

Mr. Arthur Ginsburg  
Chief, Complaints and Compliance  
Division  
Federal Communications Commission  
Washington, D.C. 20554

You don't need to be formal or fancy. Just tell Mr. Ginsburg what's happening as you perceive it. It doesn't hurt, though, to throw in words and phrases like "ignoring an obligation to a public trust," "repetitive," "unresponsive," "cretinous swill" (Lester Bangs, 1976) and "malefactors of great wealth" (Teddy Roosevelt, 1907).

Maybe it'll work, maybe it won't, but radio stations always get nervous when someone writes to the FCC. Who knows what might happen if a whole bunch of people write to the FCC?





By Jim Beal Jr.

## LOST WEEKEND

Pass the oxygen. Hit the jugular up directly--caffeine will do. No time to search for illegal nonsense. There, that's slightly better.

In the interest of keeping "It's Only R & R" readers informed of live music in Alamo Town "Heart of the City" and associates undertook a marathon musical blitz/search/safari which left us broke and howling in the parking lot of a Northside motel.

We recovered and you can too. If anyone tells you there's no live music happening in town call them liars. Pre-postscript: Six of these places had no cover charge, at one we heard an early soundcheck, one quite collecting cover charges about 12:30 and one we weasled out of--hey, we were working. If your friends are as degenerate as mine, you'll need all your capital for alcohol.

Friday evening, early: Hot To Go was doing an extremely loud sound check at the Southcross Villa Club. The club is nice, it's laid out like a fancy ski resort and isn't an ideal place to just sit and watch a band. But, it's got a buncha levels and rooms and cubbyholes to wander around and get lost in.

Southcross Villa has been booking a variety of live bands and cover is either zero or low. Hot To Go plays loud cover versions of hard rock tunes.

For some silly reason we interrupted a pleasant Saturday afternoon of horse shit shoveling to make a high speed trip to Helotes and Villareal's outdoor stage.

Mornin' Side, the psychedelic gang of children born 12 years too late, was alternately assaulting and soothing the hill country with high decibel original compositions.

Ruth Klause, Reggie, the Helotes Hill Hippies, friends, relatives, goat buyers and at least one Saturday afternoon passer-by joined George and the Schechters for some kind of experiment that probably worked.

Mornin' Side will be big someday, but it would have been easier in Haight-Ashbury.

Saturday night started at the gas station. Music blitzes do have their drawbacks.

After paying the troll's toll we opened at the Union Jack. This place has been booking solos and duos for about eight years straight. Folk/mellow/cosmic cowboy...all kinds of clubs come and go, but the Union Jack defends the corner of McCullough and Ashby through it all.

Richard and Dave were pumping out the Jerry Jeff Walker hits to a crowd that was as loud as Hot To Go and Mornin' Side. No cover, no hassles, cheap drinks.

Next stop Northwest SA and the Town Crier. No cover, ridiculously expensive beer, comfortable chairs

and Southern Magic, Harvey Kagan, John Santos, and Bobby Jenkins make up Southern Magic, probably the best trio anywhere. But, it made my stomach hurt to hear a group made up of a bass player who played with the Sir Douglas Quintet at an incredibly early age, a harp player who would make Paul Butterfield nervous and a songwriter with a bushel of potential hits stand behind a bar and play Billy Joel songs.

The music business is in a sorry state (California?).

Annie's Castle Club and George Chain and the Missing Links provided a welcome solace from the world of polyester and dollar beer.

Make no mistake--the crowd at every club we visited was weird, but the Castle Club had the most comfortable weird crowd and the most comfortable weird band.

No cover, cheap drinks, formals, jeans, ties, t-shirts, old, young and Chain and the Links churning out hits from the 50's and 60's. Two vocalists, a four-piece band, pompadours, silk shirts, jumpin', shoutin'--hell, we were almost tempted to stay, but duty called.

Into the heart of loop world and singles city we dove. Reed's Red Derby beckons cruisers like a volleyball net beckons mosquitoes, but the management is booking some top notch entertainment.

Bodies stacked three-deep at the bar made getting fuel improbable but everybody had a Heineken bottle, so it wasn't impossible.

The Lotions, an Austin-based Reggae band made up of remnants of Balcones Fault were playing and playing well, but the idea of a bunch of white dudes from Hip City playing Jamacian music all night seemed odd to me. I know a white boy can play the blues, but he don't hab to copy de dialect, mon. Ignore that--picky, picky, picky--good band--roll another spliff and see them sometime. No cover at Reed's.

Reed's clothes horse clientele should have prepared us for the scene at Ricardo's Cadillac in Alamo Heights. It didn't. Read this carefully now. Ricardo's has the potential to be the best live music club in town, but the Trinity/Alamo Heights set is gonna have to be diluted, kids.

I mean, who wants to watch a bunch of rich kids with melted make-up and styled hair jump around while Stevie Vaughn's Double Trouble tear the joint down?

The cover is reasonable and the juke box and bands are the best around, (Cobras, W.C. Clark, et al).

Ricardo's is booking Rhythm and Blues, Blues and reggae bands and while I dinged the crowd for the way they are I can't help but compliment their taste in music.

Now, if some of the killer music makers from San Antonio would get off their butts and put together a band to compete with the Austin groups for the jobs available at Reed's and Ricardo's real music would be back and disco would crawl in a hole.

Club Prelude was full of smoke and full of a crowd that seemed to be quite at home there, Texas Jubilee was playing the country hits, our oxygen masks were elsewhere. No cover, no high prices.

Our last and anti-climactic stop was the Passport Inn. We thought we were gonna catch a couple of bars of Turning Point, the band that should have taken the pop music world by storm. Instead, the marquee said Ronnie Warner and Gone City. Ronnie Warner was the vocalist for Turning Point, a group that seemed to be tight and together but apparently wasn't.

Warner sings like nobody's business, but we couldn't stay.

The Passport's lounge frowned on jeans and didn't even have any Texas beer.

Closing time left us frustrated on Loop 410, but this sacrificial, public service minded overindulgence goes to show you the human ear and elbow can stand up under tremendous strain. ■

## OMEGA MAN

By Jim Beal Jr.

It's just a garage behind a frame house in a nice, quiet neighborhood on the West side of town.

It's just a garage, that is, until Eddie Aleman opens the door to his kingdom--a handbuilt, compact, comfortable, functional recording studio.

Omega Studio, home of Omega Records, is only one of a number of recording studios in town. It's not the fanciest and it's not the "best" in terms of quantity and cost of equipment, but Tom Scholz and Boston proved mega-track, mega-buck studios are not prerequisites for hit records.

What Eddie Aleman and his Omega operations have are some intangibles like feeling, vision, heart, soul, drive and those other old things that are part crazy and part love of doing what you love.

The Omega label is home for Momentus, Lisa Lopez and Esteban Jordan right now. It's small and it's growing.

Omega Studio has hosted demo sessions for a number of local and national groups, the Omega artists' recordings and a jingle session for Willie Mitchell's City Council campaign to name a few.

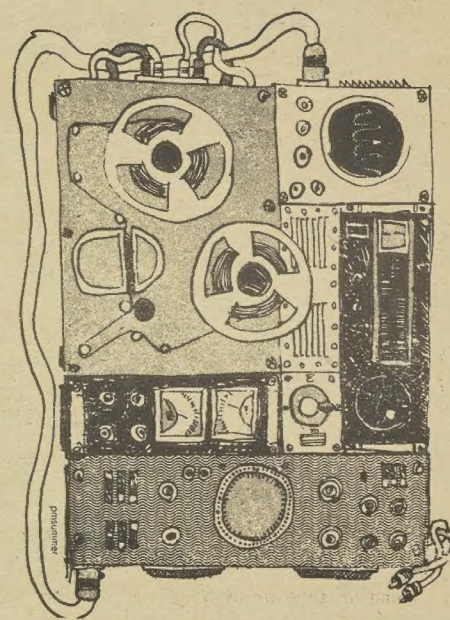
In the planning stage with the SA Musician's Association is the River City Project, a series of albums designed to showcase local and area musicians, designed to try to show the music business exactly what SA's musical artists are putting out.

Aleman is no stranger to the music business. Besides being a technician, engineer and producer he's a songwriter and music publisher.

Spend a couple of hours discussing the music business with Eddie Aleman and you'll reel down the driveway feeling like you just finished a test you were almost prepared for.

Okay, so what's the secret formula for a hit record, fame, fortune, etc.? Dream on.

"There are so many facets in this business. If you find the right combination you can make it happen, but you have to take care of business, treat it like a business. You have to plan, to invest," Aleman explained.



Aleman said two problem areas confronting musicians are THE STUDIO and TAKING CARE OF BUSINESS.

"The more the musician knows, the more he learns, the less he has to worry about the shock. In the publishing there's a lot of stuff to consider. It really gets involved. Being a publisher means being a lot of things including being a manager. You have to place a song like you would a singer or a boxer.

"There's a technique used in sex and games--total concentration. That's what I do when I get behind that board and that's what I try to get the musicians to do. Concentrate. Don't worry about how you look. I try to make 'em feel at home. I tell 'em we'll do it 'til we get it right."

And if groups don't take care of business and recording? Aleman related the following parable.

"The circuit, the Chicano music circuit, has dwindled. I suspect it has something to do with Mexican groups and DJs playing records from these groups.

"A lot of guys in the Chicano market wouldn't get into the recording. If a musician made a mistake while recording they'd just say "It's O.K., we'll fix it later."

"Now we're seeing a reaction to that poor quality. A bunch of us local producers got together to see what we could do about it. We were all pulling different ways like two mules hooked together trying to pull to two separate piles of hay. If they pull different ways they won't go anywhere and they'll starve to death. If they pull together they can eat both piles of hay, one at a time.

"I told them we're going to have to make quality affordable. What we've learned as producers we're going to have to throw in for free."

But don't studio owners make their money no matter how the recordings sound?

"When I'm behind the board 100 percent of me is creating. I don't want to record junk. If I hear something that's not going like what I think a musician wants, I try to offer suggestions. But, it's really hard to be an engineer and a producer at the same time."

And how do aspiring engineers and producers get started?



CONTINUED FROM PAGE 6

"It's not easy. I got started when I was in the service. I carried a tape recorder everywhere, recording groups then listening to what I had. There aren't enough studios here. If there were more studios there'd be more places for people to learn.

"About the best thing for a beginner to do is get a tape recorder and record bands at gigs or in a living room or try to get with a band running a sound system."

There's not enough room in this paper to pass along all of Eddie Aleman's hints, tips, dreams and common sense advice.

Local groups need to get their sound on tape or on vinyl. These groups can't afford to wait for a "talent scout" to come here and sign 'em to a lucrative contract.

It's time to get into studios like Omega, to get together with people like Eddie Aleman, to take control of our individual and group destinies.

Like Eddie's parting comment:

Each head is what counts. The more people involved the better, it helps the overall ideas."

"When I walk in this door it's total concentration. I've got a lot of bills, but I'm happy as hell doing what I'm doing." ■

READ IORNR - I DO.

JOHN LENNON



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Willy's Guitar Player  
Oat Willy's  
Zebra Records

### San Marcos

Discovery Records  
Magic Coin  
Pickers Paradise  
Sundance Records

### San Antonio

Apple Records  
Below The Belt  
Caldwell Music  
Crystal Pistol  
Cooter Brown's  
Custom Hi-Fi  
Chris Madrid's  
Davy's Locker  
Drum City  
Dellview School of Guitar  
Flipside Records (both)  
Gramophone  
House of Jeans  
High Times  
Incarnate Word College  
Joske's (Alamo Plaza)  
Musicland (all)  
Pro Musician  
Recordland  
Record Hole (all)

Record Rendezvous  
Record Town (all)  
Rock Around The Clock  
Roy's Record Bin  
River City Music  
Razzle Dazzle  
Ricardo's Cadillac  
San Antonio College  
Skipwilly's  
Sound Warehouse (all)  
Sound Idea  
Stereo International  
Sterling Sound Warehouse  
Subway (both)  
Schlotzsky's  
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Trinity University  
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Union Jack  
Walton Buggy Works

## WHO IS

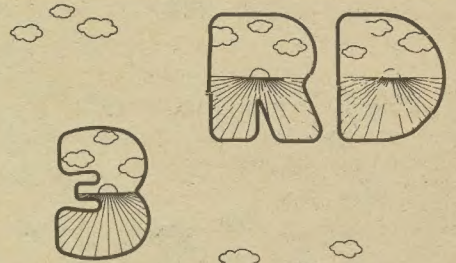
## JOHN CALE?



John Cale is a Renaissance musician—producer, performer, songwriter, singer, arranger, composer, conductor—in every sense of the word. He first attracted attention as a founder member of the Velvet Underground. Even though most people are more familiar with co-founder Lou Reed, Cale was responsible for much of the Velvet's madness. With his beserk viola and much feedback, he was a strong presence. After he left, the group was never the same.

Cale pursued a solo career, a strange and many-faceted one, a perfect reflection of his schizoid musical personality. He produced albums for Nico. He was at the controls of the first Stooges LP. He produced the first Jonathan Richman and the Modern Lovers LP, Patti Smith's Horses, U.K. Squeeze's first effort and a handful of intensely menacing, yet beautiful albums of original material on Columbia, Warners and now Island Records. His new album should be in the stores as we go to press.

If you're looking for something challenging in rock music and a performer who will shake something loose in you don't miss the opportunity to witness John Cale in concert April 22 at the Sunken Gardens. ■



Heyoka's 3rd Annual Fiesta Happening during Fiesta Week, April 26-27, will again be held at the Villa Fontana. Tickets are \$3.00 per person and can be found at all Record Hole locations. Heyoka's past two parties have been packed, so get there early.

Heyoka features a new member and all original songs. An EP will precede the album the band is recording with at least two of the 4 songs being "Disco Sucks" and "Passing Revelations."





## POLICE GET THIRD DEGREE

By Bill Raider and Clyde Kimsey

The Police are a trio of English/American hit-men--Stewart Copeland on drums, Andy Summers on guitar, and Sting on bass and vocals--and as their debut album, Outlandos d'Amour, dutifully illustrates, they are a crack unit of rock'n'roll tacticians.

The three have eclectic backgrounds, extending from Summers' days with the Animals, Kevin Ayers and Soft Machine, Copeland's stay with Curved Air and Sting's surging acting career (he appears in the Sex Pistols' Great Rock'n'Roll Swindle, The Who's Quadrophenia film and also The Eddie Cochran Story).

In the early '70's American drummer Stewart Copeland moved from California to London to test the musical waters there. He helped form the group Curved Air and after they disbanded he organized The Police in January of 1977. Henri Padovani on guitar and Sting, a bass player he'd discovered playing in a Newcastle jazz combo rounded out the band. The trio's first single, "Fall Out," was released on Copeland's independent label, Illegal Records.

The New Wave was sweeping England at the time and, although The Police see themselves as part of a much broader and richer hard rock tradition, it perfectly suited the band's purposes.

Later that year, The Police toured Europe. Then Copeland and Sting ventured to France for a musical project called Strontium 90, in which they first played with guitarist Summers. He became a member of the force and they reunited with Padovani in England. But as the band's stylistic base evolved, Padovani felt himself less integrated into the group than before and left it.

1978 found The Police concentrating on honing their own brand of rock and getting it on wax. They released their debut A&M English single, "Roxanne," in April to enthusiastic, if controversial, response. The song is a plea from a man to his lover not to sell her body on the street. It picked up heavy American airplay long before the release of

Outlandos d'Amour after being included in the No Wave compilation. After a short American tour of the East Coast helped "Roxanne" become a top radio single A&M rush released The Police's U.S. debut to keep up with the band's surging momentum.

The Police exhibit an astonishing range both musically and lyrically. They specialize in blistering rock but marry it to idyllic reggae rhythms. The songs express a certain social outrage but through the medium of sardonic humor.

The Police show themselves to be top rock contenders. The following is an interview we conducted after their hair-raising performance at Austin's Armadillo.

**RNR**--What kind of music are you trying to classify yourself as?

**Stewart Copeland**--One of the main things we're conscious of is avoiding precedence. Avoiding music people have already heard. We feel very strongly that there's too much stagnation in the music world today. And we want to get away from that.

**RNR**--Did you play the night club circuit in England?

**SC**--No. We played the punk clubs all through '77-'78. That's our main following in England. It's almost as if we have a following that goes right across the board. There are a lot of people who aren't punks who come to our gigs as well. They put on funny glasses (laughter) so they can come to a Police concert.

**RNR**--There's a hint of reggae music in the Police sound. . .

**SC**--(laughs) You noticed?

**RNR**--Kind of hard not to.

**SC**--Well, in London there's a lot of reggae.

**RNR**--I was always amazed as to how it got so popular in London.

**SC**--There's a big West Indian community. It's not like the Blacks in America who are Americans. The Blacks in England brought with them their ethnic culture and music. They're still Jamaican, West Indian, etc.

**RNR**--Who are your favorite reggae groups?

**SC**--Burning Spear, Bob Marley, Third

World, Toots and the Maytals and Peter Tosh.

**RNR**--How about English and American rock groups?

**SC**--Led Zeppelin. (laughter) Black Oak Arkansas. (more laughter) No, really, it changes from week to week because new albums come out every week.

**RNR**--How does American radio compare to its English counterpart?

**SC**--It's very different. American radio should be better than it is. You still hear "Layla." You still hear Cream. They're good groups but everybody should have them in their collections by now. If you have it why should you hear it on the radio? Why play "Stairway To Heaven" when there's plenty of other records twenty times better than that by new groups. So when radio stations play that stuff it makes me really mad. And there's no difference between FM and AM anymore either. It's all just commercial garbage. They don't care to take any chances. They just play the same old safe tunes.

**RNR**--Have you done any FM programs?

**SC**--Yeah, I've been saying this all over the country. Having a hit record we do lots of talking on the radio and everytime we get into one of those stations we tell 'em, 'Look, fuckheads, play some decent music! Play some new stuff.' And they listen too. We're winning. They're beginning to catch on.

(Oh?-Ed.) You're beginning to hear more decent music nowadays because there's a whole new generation of kids who don't want to hear all that crap. They want to hear new bands that they can make up their minds on.

**RNR**--Is disco happening in England like it is here? Do radio stations abuse music there too?

**SC**--There's more disco in England. But radio stations here seem to have copped an attitude where it's rock versus disco. And they don't realise that disco's not the enemy. The enemy is stagnation. I'd listen to disco anyway rather than Marshall Tucker or Van Halen. At least disco is something you can move to. It's primitive and the lyrics are really stupid but if something does something to you then it's a new kind of music. I don't mind disco at all. What I do mind is stagnation.

**RNR**--Heavy metal music died a few years ago too.

**SC**--I don't mind heavy metal either because there are people who get off on it. There should be music for every kind of people including the new people who don't want any of that shit, just new music.

**RNR**--Do you think the new wave will hang in there?

**SC**--It's inevitable. But I'm upset that The Clash don't get played here. Because they're an extremely important band who write good songs. They say something instead of the drivel love songs which lack depth and sincerity that you hear on the radio. The Clash are too abrasive and can't get on. (He means The Clash might tell us the truth.-Ed.)

**RNR**--You've just given the perfect definition of a typical disco song, which disco is growing like a cancer in America.

**SC**--But you can dance to it. I don't mind music that's meant for dancing.

**RNR**--Do you like Blondie and The Ramones or Devo?

**SC**--Yeah, they're all good groups. One thing that is upsetting about Blondie is that up to now new wave has been unfashionable. So Blondie has turned its back on the kids who want to hear something new and they're saying they're not new wave. It's letting down the new generation because Blondie's saying, 'we wanna play by the old rules and the old formula! That's upsetting because they're a good group. Devo, I like some of it. I think their album is too much an intent to be different rather than to play good music.'

**RNR**--Are you saying that The Police are new wave?

**SC**--Absolutely. The new wave is not who you are, it defines who you are not. If you're new wave it doesn't say that you sound like this it means that you don't sound like the stuff of the past.

**RNR**--Not to change the subject, which you seem to relish, but to redirect it a bit. What is the theme of the song "Born in the 50's" off the new album?

**SC**--It's kind of the fact that the hippy generation that elected the Stones, Beatles and Led Zep, etc. were all kind of my older siblings. And when I went to college I didn't identify with them. They seemed like the older generation to me. At the same time the new generation of punks are completely separate. They totally elected their own heroes while rejecting the hippy reactionaries! And (the Police) we're kind of in between those two groups. That's pretty much what the song's about.

**RNR**--When you play a song like "Born in the 50's" and you try to get that point across isn't that signifying that you want to be classified as a certain type of group?

**SC**--Again, we don't want to be classified as anything but we do talk a lot about new wave and try to support the idea of having a new wave. We also have a lot of appreciation for those smelly punks, those abrasive brats who kicked down all the doors in England. And the result is that England has better music now than anywhere else. There's so many good groups it'd make your head spin. That's because the punks broke down all the doors that stopped new talent from coming in. Before you had to be the ex-bass player of Black Sabbath or something. The Sex Pistols, Clash and Eddie and the Hot Rods were some of the first groups to do this.

[After we listened to Copeland's diatribe on rock'n'roll politics we cornered guitarist Andy Summers who told us about the Police records.]

**RNR**--Are you putting another album together?

**Andy Summers**--Yes, we're working on one now. We've already recorded about eight tracks, one of which is an absolute killer. It'll be our next American single.

**RNR**--How many singles do you have out in England?

**AS**--We have three in England and just one in America. We've got 'em stock piled and ready to come out.

**RNR**--How's the album selling in America?



CONTINUED FROM PAGE 8

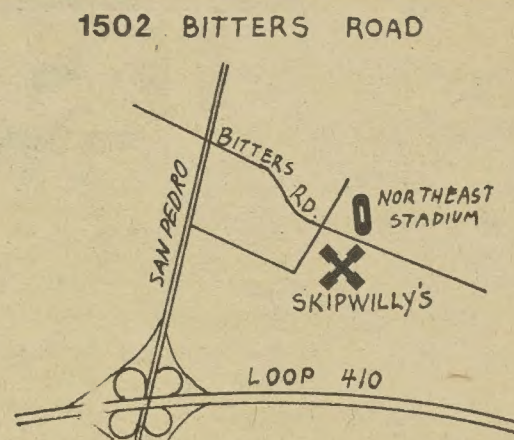
"The Police is just a name people don't forget."



AS-We just got the figures today. It's gone up to #73 with a bullet and the single is #55 with a bullet.  
 RNR-How's it doing in England?  
 AS-It's selling a lot less. Our really big success is in America but we're catching on fast now because of the hit single.  
 RNR-You're not going to slack off in power and intensity on the next album are you?  
 AS-Absolutely not. Being the kind of band we are and standing for the things we do we've got to keep that edge on.  
 RNR-Do you have a main idea that you're trying to get across?  
 AS-We're against groups like Boston, Styx, Kansas and that whole syndrome of cellophane-wallpaper-sounding groups.  
 RNR-One last question. Where did the name Police come from?  
 Copeland-Let me answer that one. If there's any meaning at all it's just irony. People never say to us, 'What's the name of the band again?' The Police is just a name people don't forget. ■



April 11	wednesday	TEXAS
April 12	tuesday	BLITZ
April 13-14	fri/sat	TOO SMOOTH
April 15	sunday	RAM JAM
April 18-19	wed/thur	AMERICAN PEDELLER
April 20-21	fri/sat	LIGHTNING
April 22	sunday	YESTERDAY & TODAY
April 25-28	wed/thurs/fri	LIC
April 29	sunday	THE GUESS WHO



## RUSH

By David Arthur

Rush has emerged in the past few years to become the most prominent force in Canadian rock music. A major reason for their success is their drummer, Neil Peart who is considered to be one of the finest rock drummers on the scene today. Neil also writes most of the group's lyrics and collaborates on much of the music as well.

Along with Alex Lifeson on guitar and Geddy Lee on bass and vocals, Peart makes up the remaining third of the powerhouse trio known as Rush.

The following is an interview which took place before the group's last SA appearance.

The following interview with Neil Peart took place prior to the group's last SA appearance.

RNR-How did you come to join Rush?

Neil-After the first album their drummer left the band. Geddy and Alex had heard of me so they asked if I was interested in joining the band. I was and when we tried it



we found out that we were musically and personally compatible. So I stayed.

RNR-Where do you get ideas for lyrics?

Neil-All over the world. When we tour I just keep my eyes and ears open. I write about what I'm interested in.

RNR-What do you think about the New Wave movement?

Neil-I like a lot of new groups but I'm not sure that they are all New Wave. I like Ian Dury because he's funny but while I like Elvis Costello he sounds old to me, you know? I really do not think too much of another major New Wave group, The Clash. I think that when the progressive New Wave gets going it will have a lot to show us.

RNR-Is *Hemispheres* indicative of the direction the band is going to go in?

Neil-No, we decide our direction when we plan out our albums. It just depends on how we feel the band should progress at that time. We will start to work on the next album this summer.

RNR-When you write music is it a group process?

Neil-Yes, it is. A piece of music may be based on an idea by anyone of us but we all work on it. Terry Brown (Rush's producer) also helps us.

RNR-Does he influence your music a lot?

Neil-Yes, he helps us arrange it and he tells us what will and will not work. He's objective about our music which is something we can not be at times.

RNR-Why did you decide to use keyboards?

Neil-Geddy started to use bass pedals then Alex did the same. Geddy got more ambitious so he started using the moog and then later he started to use the Oberheim. We knew any change was going to have to come from within since we didn't want to add a fourth member.

RNR-Have you ever thought of using back-up musicians on tour like Pink Floyd?

Neil-No, because we like to play together and back-ups would hurt what we get going on stage.

RNR-How long have you been on tour?

Neil-Since October. After we finish our U.S. tour we'll tour Europe for five weeks.

RNR-Does the touring get you down?

Neil-It can get to be a drag never getting enough sleep. But traveling is fun. You have to like to travel or it will just be a disaster.

RNR-What groups do you like?

Neil-Pink Floyd, Yes, Genesis, groups like that. I like mainly progressive rock.

RNR-Do you ever see the members of Rush putting out solo albums like Yes did and like Pink Floyd is now doing?

Neil-No, because Rush has such a wide format. None of us have a backlog of songs that haven't been done because most of the time we have a wide framework of what material is going to be on an album.

RNR-What drummers have influenced you?

Neil-Many, many drummers. As new ones keep emerging I see new things. My favorite right now is Bill Bruford (ex-member of Yes and U.K.).

RNR-How long have you been playing the drums?

Neil-19 years.

RNR-Are you more popular in Canada than in San Antonio?

Neil-Well, we're not on the AM air waves too much anywhere but we are one of the biggest FM groups. We are not going to go commercial in order to get on AM though. ■



PHOTOS BY ROBBIN CRESSWELL





# IT'S ONLY ROCK'N'ROLL

GREETINGS! IT'S ONLY ROCK'N'ROLL is a monthly music publication based in San Antonio and being distributed in three Texas cities along with a large mailing list of people out of the state. In past issues we have done interviews, stories and photos on Elvis Costello, Graham Parker, UFO, Sammy Hagar, Blue Oyster Cult, Lou Reed, Patti Smith, Springsteen, Beach Boys, Mahogany Rush, AC/DC and many more. Coming in future issues will be Steve Martin, Legs Diamond, Kiss, Rush Judas Priest and more.

We are starting a new feature called COLLECTORS CORNER. If you want to buy, sell or auction records or tapes, then this is for you. If you are familiar with TROUSER PRESS mag, then you'll know what we're doing. COLLECTORS CORNER starts in the March issue. Deadline to get your ad in will be the 30th of each month (Feb. will be the 29). The charge is .40¢ per line—with a minimum of \$4.00. Your name, address and three titles are printed free. Some abbreviations to use are: M/S—mono—stereo

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D-Dutch pressing	MB-minimum bid	dj-radio station copy
AC-art cover	WL-writing on label	or promo
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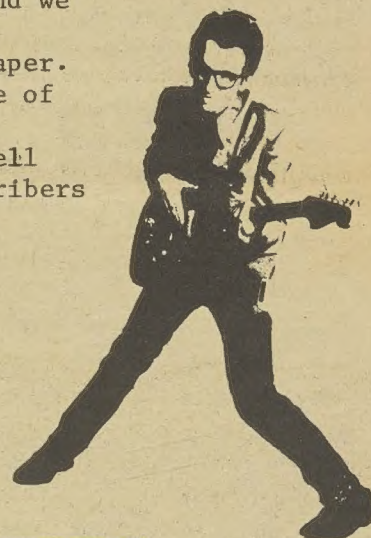
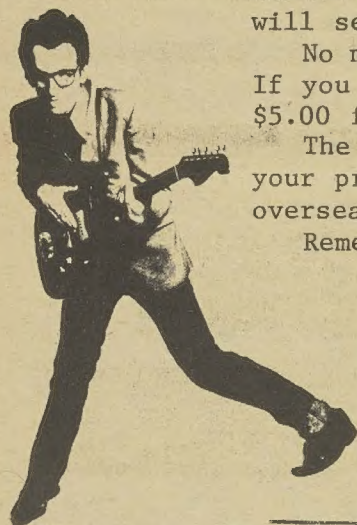
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# PLUGGER WYLD PLUGS AWAY

By Dean R. Friedman

As you may or may not have noticed, this writer's work has not appeared in It's Only Rock'n'Roll since last summer. An abrupt move to the Atlanta area left me in no position to write about the San Antonio rock scene, but another equally abrupt move has transferred me back to the Alamo City, so, here I is. Atlanta had its hassles. Too many high prices, too much cold, and not enough heavy metal mania, San Antonio style.

The last band I saw before leaving last summer was Plugger Wyld, so it was only fitting that upon return I view them again. I caught their show at the Razzle Dazzle club on a Wednesday night and the band brazenly muscled their way through their sets, including originals such as "Rock'n' Roll Duel" and "Can You Hear The Wind" (the latter being my favorite Plugger Wyld tune, mixing intergalactic sci-fi trip licks with precision metal riffs and pop concessions that Click) along with a cross section of songs such as "Beautiful Dreamer" by Yesterday and Today (in which guitarist James Cantu blazingly out does himself) and Ted Nugent's "Storm Trooper." Plugger Wyld relies as much on flash and brawn as they do musical ability, and combining a healthy dose of all three they get their message across.

"We want to go places fast, front a lot of big name acts," bass guitarist and general overseer Paul Brea told me. And thanks to their management, the band is doing just that. They have a tour set with Ram Jam and

Atlanta Rythm Section on a national level, and the band is looking to expand their influence beyond the regional following they now have. Plugger Wyld has already toured with the likes of Brownsville Station, Steppenwolf, and Santa Esmerelda, and it was one of these tours that the band hit Odessa, Texas. Brea described the reaction to the band there as "tremendous" and drummer Tony Damaini told me, "people there go crazy." On occasions such as that, the energy level builds and builds and both the crowd and the band urge each other on. "We all try hard," Damaini said.

As for the future, Plugger Wyld plans to "go further," Brea said. And with work being done on an album to be released on group-owned Trinity Records, this goal seems very possible. The two original songs mentioned earlier are contained on the band's first single, so they have already put their sound on vinyl if you wanna pick up on that. June 1 will find the band doing a beach concert in Port Aransas, and they probably will be appearing at Razzle Dazzle again (along with other fine local bands).

Brea credits "a great technical crew" and "God's help and a little teeth grinding" for much of the band's success so far. I might add that their straight forward music and uncompromising rock'n'roll stance have not hurt a bit.

P.S. It's good to be back in Texas, amigos. ■




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# JUDAS PRIEST— KILLING MACHINE

By Brent Stone

San Antonio--It may not be so surprising that Judas Priest is compared to the likes of Black Sabbath and Uriah Hepp, but what is overwhelming is the fact that the band has outshined its forerunners in the singles market ("Take on the World," the first single release from Hell Bent for Leather, charted England's top 10) without compromising its melodic fervor which is as much now the group's trademark as Robert Halford's (the band's wiry, red-haired lead vocalist and lyricist) leather and brass attire.

And if that's not enough, Hell Bent for Leather, Columbia Record's stateside release of the recent British import, Killing Machine, has shot into Billboard's album chart at 153 and midwestern radio stations, heavy metal's prime market, have given the band more than substantial airplay. Although a Priest mania has yet to catch on, album sells have been reportedly picking up as the group tours the midwest, touching the east and west coasts along the way, promoting themselves and their brand of heavy metal, which by no means is as coarse as that of Black Sabbath, but invariably packs as much bite.

Part of the group's accessibility is the fact that Judas Priest defies categorization. "People determine them (categories) in their own way," says Halford. "We all listen to music on a different level. So some people will draw intellectual conclusions while another person will get off on it without really thinking about it. I think that is one of the unique qualities of Judas Priest, we have all of those various categories for people to tune in to."

"I wouldn't say that we are influenced (by Black Sabbath and Uriah Hepp)--that's the wrong word," he continues. "We do though deeply admire and respect them. When you get to a certain position within this business, you have to come across with something of an original quality."

Backstage at San Antonio's Convention Center Arena, Robert Halford looks fit to be tied. Clad in black leather pants with matching jacket, white shirt and narrow tie loosely swung around the collar, Halford looks as if he just arrived for a punk rockers luncheon with sexual appetizers as the entree. He explains, "We don't make a conscious effort to project any type of image. We know what we are capable of onstage and on record collectively as five musicians. It's something which happens to jell. You take one member away from this band and it won't be there any more--it's as simple as that."

"There is no real pretentiousness or forethought," he adds. "It is all very honest and very genuine."

"Behind Halford are four musicians (Les Binks, drums; Glenn Tipton and K.K. Downing, guitars; and Ian Hill,

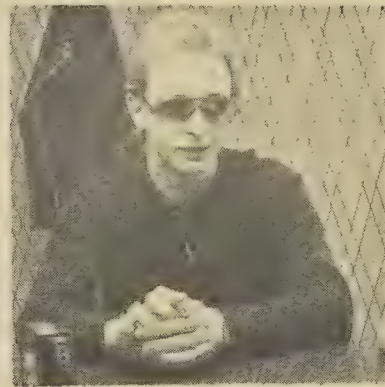
bass). John Blackburn, Priest's road manager, however is quick to emphasize that no one is the leader of the group although the bulk of songwriting is handled by Tipton and Halford with Downing occasionally impressing his interests.

"My lyrics are straight-forward," says Halford, "but I would like to make them more interesting than 'oh yeah baby.' I think that it is important from a lyricist's point of view to have something valid to say. When the lead guitarist plays a break, it's not just to fill in space--we try to use absolutely every second we can."

I ask Halford if there is a message beneath the rumble of heavy metal. "Hopefully there is some message there, but it's not meant to be some dictated thing. It's not easily specified at the moment. It depends from song to song. But I like to feel that there is something valid in there--not just a waste of words."

Perhaps there is a valid point. As Halford explains it, the attitude of Judas Priest comes, in part, from the band's origin in Birmingham, an industrial, working-class metropolis much like Detroit. "As far as the music goes," he says, "there is some relationship to the working class. We have always maintained that because we're from an industrial working-class background that that does bear some reflection on the way we write and play our music."

"If you are middle or upper class," he continues, "you are very comfortable and there is no incentive or challenge to escape. Although we weren't poverty stricken or deprived, we didn't have the things that other people had. We all have families, obviously, but other than that, the rest has been this constant challenge to progress and get ahead--which is something about our income level we can relate to. Not so much now as then. A lot of people have accused us of mellowing out, although I don't



Robert Halford

believe so. But certainly we feel a lot happier than what we felt four years ago."

The Birmingham rock scene supported founding members K.K. Downing and Ian Hill through a host of bands (Flying Hatband, Sundance and Hiroshima). It was in these bands that the first line-up of Judas Priest emerged. While playing blues-oriented material, the group secured a contract with Gull Records, a small subsidiary of Decca Records, Ltd. with a reputation of being the label's progressive side.

From the band's association with Gull came two albums, Rocka-Rolla (previously available only as an import, the album's sleeve was a painting of a discarded bottle cap with the words "Rocka-Rolla" presented in Coca-Cola script) and Sad Wings of Destiny. Released in summer '76, Sad Wings of Destiny was the fulfillment of the promising material performed live at the Reading Festival ('75) in Britain at which Judas Priest made an appearance with the relatively stable lineup of Downing, Hill, Tipton, Halford, and Alan Moore, drums.

"The two albums we made for Gull were alright," says Halford in a recent interview, "but from a record company point of view they were not able to do too much for us, though they did try hard. After Sad Wings of Destiny, we decided they had done as much for us as they could, and we looked around for a new contract."

The departure from Gull enabled the band to sign with CBS Records worldwide and following the agreement, the group released Sin After Sin in April '77, their first album for the label. Sin After Sin sold reasonably well but failed to make a lasting impression upon the American charts.

Following Sin After Sin was the release of Stained Glass in February '78, a tour-de-force which introduced

Les Binks on drums. In support of the record, the group toured the states for a three month period on which they headlined in strong domestic markets such as Detroit, Pittsburgh and other major industrial centers.

Hell Bent for Leather, the group's fifth and latest release, temporarily maximized the potential of Judas Priest as a box office draw and recording act. As Halford says, "It's basically rock'n'roll music, aggressive and tight."

Onstage, Halford isn't at all the character one would envision from the imagery-laden lyrics that flow like poetry through the group's compositions. His movements strangely provide for comparison with David Bowie--seemingly spontaneous, but mechanical and repetitive. As the show progresses, Halford leaps, kicks and barrels through Priest standards (they open with "Hell Bent for Leather" and close with a fuel-injected "Tyrant") and at times it seems as if he were paying himself a compliment--if not just by simply being a rock'n'roll star, then certainly by acting like one so well.

"There's a lot of aggression in the music," he says. "I like to interpret my lyrics from a visual point of view. It's more entertaining that I move rather than stand there. It's important that the people get involved. We present rock'n'roll as escapism, though I can't qualify escapism as legitimate entertainment."

I ask if this particular facet of Judas Priest alienates anyone. "I don't think that the attitude of Judas Priest specifically maintains to the British working class. There are no barriers at all. Everyone can relate to it--some more than others."

"The attitude is absolutely genuine," he adds. "There is nothing we would do when it comes to actually putting stuff on albums or, for that matter onstage, if we didn't believe in it 100%. If we feel genuine and honest about something, then we would actually do it."

Halford discounts the notion that there is a concept behind Judas Priest, though each record seems to chronicle the disintegration of an ill-fated society--particularly, our own. "We had a slight time with the earlier stuff when people tried to draw in parallels with the occult," he says. "But there is nothing in resemblance. Possibly, due to the way I write my lyrics, there is some fantasy or depth in them."

"And I suppose to a certain extent there is a follow through, but no real concept in the fact that I sit down and deliberately make an effort to make them come out a particular way. It's a very bad move to start preaching anything or become politically oriented in this business. We always try to steer clear of stuff like that."

I ask Halford if the religious themes in his lyrics are results from personal interests or working class thought. "I went through a self-actualization process in which I really got to know myself," he says. "I'm a Jeckle and Hyde type character caught between the serious and the absurd--my lyrics merely reflect my perceptions." □

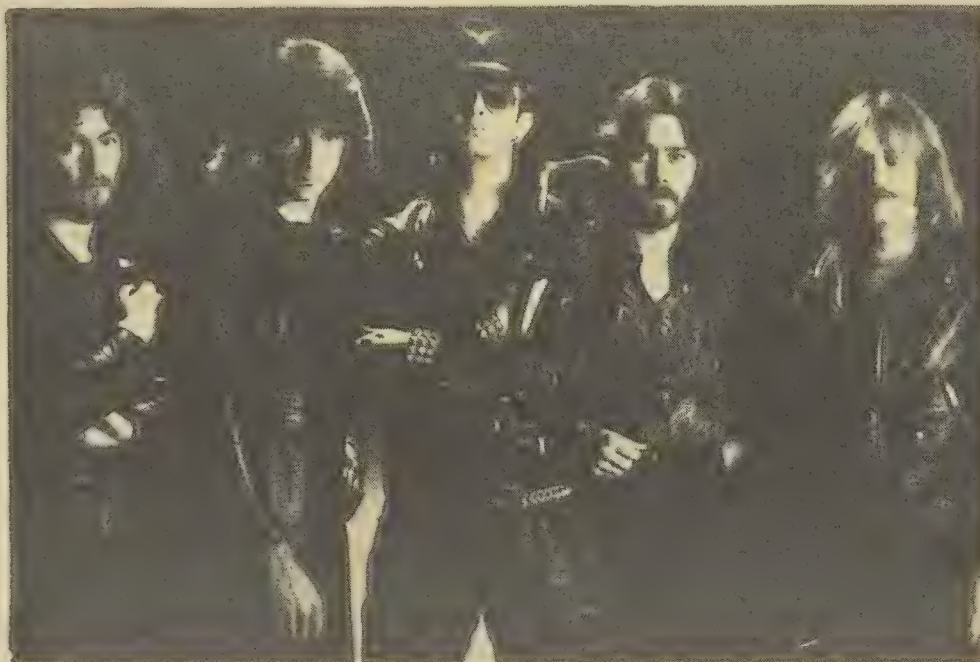


photo by Robbin Cresswell



# ANGELIC VISIONS

By Brent Stone

"No one wants to be the person that lets someone else make it on their own show," says Frank Dimino, lead vocalist for Angel.

Angel, the incomparable rock act that employs visual effects to heighten its already mesmerizing stage appearance, has been caught up in a hell of theatrical politics. No one wants to play with the band.

"What has been our problem," says guitarist Punky Meadows, "is that we have never been allowed to play with anyone for fear that we might blow them away. It's politics. Angel is a visual threat."

"It's an insecurity on the headliner's part," he continues. "And, as a result, we have been forced to perform prematurely. We should be out opening large venues if only to gain exposure and promote our albums. But, it's hard. No one wants to play with us. Aerosmith threw us off a tour after four dates--we were scheduled for twenty."

Angel, a five piece (Punky Meadows, guitar; Frank Dimino, vocals; Greg Giuffria, keyboards; Barry Brandt, drums; and Felix Robinson, bass) rock tour-de-force from Washington, D.C., however, has as much to offer musically as visually. "Sinful," the band's fifth release on Casablanca Records, entered Bill-



board's album chart at 178, a not so easy feat for a band that lacks exposure, and "Don't Take Your Love," the single release, is perhaps the band's most ambitious effort yet.

And while the album offers no standard (i.e. "Tower"), it does convey an imagery that is as appealing as previous product.

"Unfortunately, 'Tower' wasn't commercial enough to grab a strong listening audience," says Meadows. "We can get up and boogie shuffle, boogie shuffle--but that's passe. We are the younger generation. We have different attitudes and ideas."

The concept behind Angel allows for such an elaborate exposition of theatrical ingenuity that the persona of the band is seemingly faultless. Each member of the band is attired in dress that suggests that he is indeed an angel. However, their exaggerated movements imply that they are somewhat mischievous.

"I prostitute myself to death onstage," says Meadows. "It's like a fantasy thing--you put on the makeup

and the clothes and become an 'angel.' It's important to have a visual image. An image is important to separate you from the rest of the groups."

Angel began conceptually in the back street bars of Washington, D.C. It was there that the band decided to don an angelic image. "We had the white image in mind--white jeans and white tee-shirts," Meadows explains. "The basic concept for Angel was already there, but our move to Los Angeles enabled us to incorporate the mechanical aspects of theater into the stage show."

The theatrical effects enhance the image of Angel as angelic and mystical. The group appears onstage through the use of clear vacuum cylinders that fill with fog. The quickness of procedure and execution allows for the element of illusion. Above the stage hovers a holographic face that introduces the players as they emerge from the tube and assume the stage.

"Our visual effects are unique, but they don't happen while we are

playing," says Meadows. "We prefer to think that the theatrics complement the music rather than distract from it."

The use of the theatrics is to simply entertain. "Many bands stand onstage and play for themselves and not for the audience," he says. "You can put on the record at home and listen to that--it's the same thing. When you're onstage as a musician you have to entertain to arouse some sort of interest in the audience. We try to grab the audience with the theatrics, if not, then with the music."

And the response? "Well, the audiences really dig what we are doing," he says with a grin, "but bands like Aerosmith don't." ■

## SIDECAR: ANGEL - LAW SUIT

Former Angel bassist Michael "Mickie" Jones is seeking \$10 million in cumulative damages and a share of the groups receipts in a Superior Court suit in Los Angeles, Billboard magazine reports.

Group members Edwin "Punky" Meadows, Greg Giuffria, Frank Dimino and Barry Brandt in June 1977 allegedly conspired to ease Jones out of Angel which had been formed by the quintet as a joint venture in 1975.

Drew Murray, Album Promotion Manager for Casablanca Records, said that the defendants are unavailable for comment.

All public information may have bearing on court decision, he added.

# BONGS?

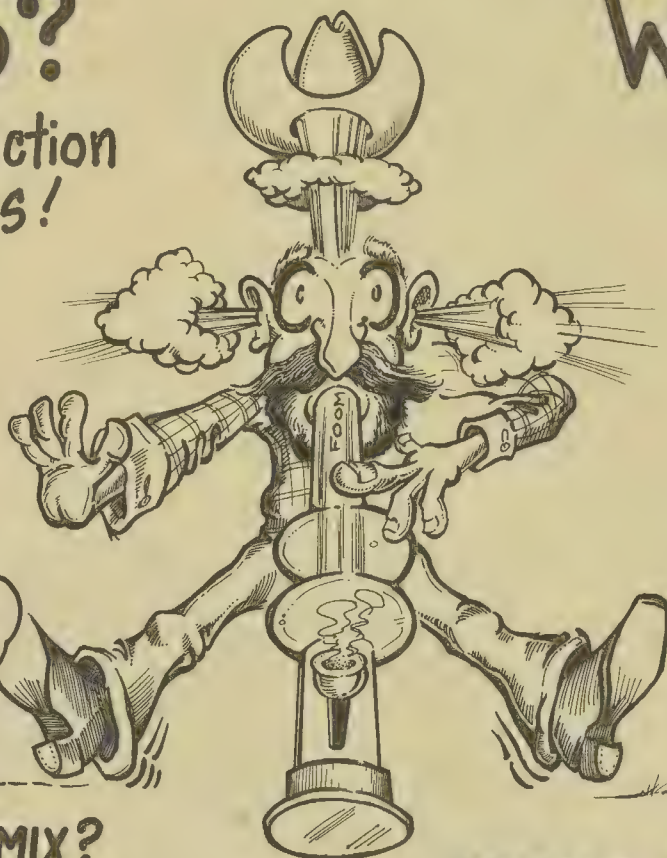
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# DAVID'S DUSTY DISCS



By David Frost

## ENERGY CRISIS

Ron the Editor tells me that this is IORR's First Anniversary issue. Hooray for IORR and hooray for you, too--thanks for sticking with us! It's no fun writing this stuff if no one reads it.

Speaking of fun, there's a great TV show called "WKRP in Cincinnati." In the first episode the station changed its musical format from Muzak to rock'n'roll. Les Nessman, the milquetoast news director, was shocked, and the station manager tried to explain the new format in terms of economics. "Les", he asked, "why do you think there's so many rock stations on the air?"

"I'm not sure", he replied, "but personally I think that it's some kind of plot."

MEANWHILE, BACK IN TEXAS...

You often get the same sort of answer when you ask people why the radio stations in San Antonio are so crummy. "The stations are ignoring the people." "Disco is a plot against rock'n'roll." Blah, blah, blah, etc. etc.

Well, bullshit. Disco may be (and is) sterile garbage but it's not a "plot." There was no grand conspiracy against Punk and New Wave, either. The painful fact is that there's no great demand for a quality rock'n'roll station in San Antonio.

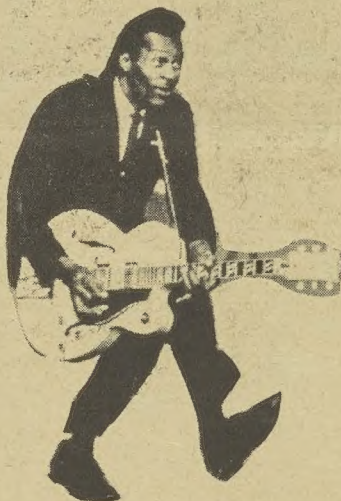
Heresay, you say? Then tell me why the local radio stations are so lame. After all, there are ways of influencing the type of music that gets played on the radio. Since stations keep an eye on the sales charts, one way is to buy a lot of good rock'n'roll records. Sooner or later, the stations will notice. You can also intervene in the licensing process. (See Jim Beal's radio article last month, and "Our Friend the FCC" in this issue.-Ed.)

Other ideas, if you like direct action, include demonstrations, advertiser boycotts and trashing certain stations. Note that these are not necessarily my ideas. If KTFM burns down tomorrow, don't come looking for me. I don't dig lawsuits and I've got better things to do with the next 1-to-10 years than to spend them in the license plate factory.

The point is, there are options and we're all to blame for not demanding better programming from the local radio stations. That's only

part of the problem, though, and that brings me to another painful fact: there's not enough good rock'n'roll music these days to fill a top-40 playlist. So stations opt for a proven sub-market (KISS with heavy metal and KTFM with you-know-what), a safe, careful and short playlist (KZZY) or they try so hard to please everybody that they don't please anyone (KZZY). I don't know what KONO is trying to do. KMAC, god bless 'em, will always be a mystery. KTSA, by default, is the best of a bad lot.

IN THE GOOD OLD DAYS...



There's always been some garbage on top-40 and "rock" stations. But in the 'fifties, you could survive Perry Como if you knew that the Coasters or Ritchie Valens were coming up next. Years later, Petula Clark was tolerable when your favorite station had just finished playing the Animals, Sir Douglas and Lou Christie. In 1979, I'll be damned if I'm gonna suffer through Melissa Manchester, three disco records and "Music Box Dancer" just to hear Blondie or Dire Straits once in awhile.

It would be nice if radio stations felt a responsibility to keep the rock'n'roll spirit alive until the Next Great Era of rock'n'roll comes along. Fat chance. I do believe, however, that there's money to be made in that approach if one of our FM stations would be smart enough to try it.

The basic premise is that, if only half (I'm being charitable) of the currently-popular records are in any way listenable, they should constitute only half the playlist. My old friend in Savannah, Jim Collins, used to have very few new records on

the jukebox in his bar. "I don't go for that thirty-day music," he said. Jim had a point: just because it's new or "popular," that don't automatically make it good.

The other 50% of the programming would be rock'n'roll and pop-rock records of proven quality from years past. This format would work. There are deejays and program directors right here in San Antonio who could carry it off, and tens of thousands of people would listen.

BACK TO WORK

I apologize to Jim Beal for moving in on his turf, and promise to go back to "dusty discs" next month. The difference, though, is that Jim sees crummy radio as a problem and I look at it as a symptom. Oh, hell, what's the difference? It nets out the same. Today's rock'n'roll isn't sufficient, there's a musical and ideological void, and our swell Free Enterprise System has stepped in to fill this void with disco and other corruptions of the magic that was rock'n'roll.

It's your fault and mine. We had great rock'n'roll music once, we got fat and lazy and self-centered and smug and it slipped away. Now it's time to hold onto what little is left, to nurture it and make it bloom again. As the Rolling Stones told us, from Steppenwolf (the book not the group--thanks, Connie), "You can't always get what you want but if you try sometime, you might find, you get what you need." I might add, if you don't try at all you get what you deserve.

P.S.--We deserve a better ending than that, and here it is. I felt the same way in 1962. Back then, of course, this critique would've been expressed in four words: "It really stinks, man!" Yet I survived, my friends survived, and rock'n'roll returned beyond our wildest hopes. It may never happen again. But ten years from now, when disco records are being recycled back into chemical fertilizer, we'll treasure the good rock'n'roll music from the past and be ever hopeful in the future. Do you hear me, KTFM?? **ROCK AND ROLL WILL STAND!!!** ■

(Editors note) Please send any ideas you have to David Frost, c/o IORNR, P.O. Box 5629, San Antonio 78201.

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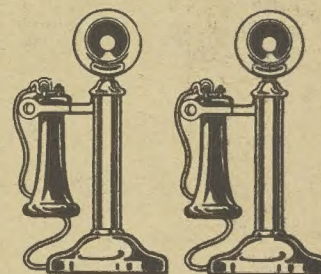
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# VINYL HABITS



**GRAHAM PARKER/SQUEEZING OUT SPARKS/Arista**—"Passion is no ordinary word," sings Graham Parker in the song of the same title. Parker's no ordinary man either. He's a passionate man who delivers his songs in a way that grabs the listener by the lapels and shakes him. Like there's some great truth he's found and it's contained in his lyrics. And to Graham Parker rock'n'roll and truth are synonymous.

I can still picture him--teeth clenched, bouncing all over the stage, beating his fist in time to his songs as the Rumour churns and burns. Performing like a man who's trying to keep from going back to pumping gas.

Even though Parker's new album has the benefit of Jack Nitzsche's crystal clear production and the absence of horns, to give him more or a rock feel than R&B, it's probably his weakest album for songs. It's still a very fine record though--don't get me wrong.

In fact Parker's lucky to still be making records and we're lucky that Arista (his new label) still believes in him. Especially since Elvis Costello stole his thunder (with no help from Mercury his old label). Fans will notice that "Mercury Poisoning" isn't included in this set. It's available on a special 12" disc instead.

If Arista is smart, they'll release "Waiting For The UFO's" as a single. It has a patented Brinsley Schwarz guitar riff and a lively arrangement by the Rumour (one of the best bands ever). With more records like this one and his past efforts, Parker's spark won't be squeezed out. \*\*RY

**BAD COMPANY/DESOLATION ANGELS/Swansong**—They shoulda quit after the first one. I'm not wasting anymore space. \*\*RY

**ALLMAN BROTHERS/ENLIGHTENED ROUGES/Capricorn**—These boys must be hard up for bread. They're also hard up for new riffs and musical ideas. A once-great band that should never have gotten back together again. Next plane boards at midnight. \*\*RY

**PETER HAMILL/THE FUTURE NOW/Charisma**—Johnny Lydon has pointed out that, "Nadir's Big Chance," from a 1975 Hamill solo LP, uncannily presaged punk-rock. After 17 albums since 1968, as leader of Van der Graff Generator and solo, Hamill still manages to reveal new insights on the themes of pessimism, bitterness, fear and death. These krauts are fun. \*\*RY

## DAVE VALENTIN/LEGENDS/Arista

Backed by some of New York's finest studio musicians and the talented production team of Grusin-Rosen, flautist Dave Valentin's debut showcases his unique talents perfectly. Influenced by such great flautists as Hubert Laws and Jean-Pierre Rampal, Valentin is equally comfortable with Bach's "Bouree in E Minor" and the enigmatic "Crystal Silence" by Coreia. Also a prolific writer, he's added several originals to a debut album that should establish him as a major flute talent. \*\*Chuck Stein



## ROBERT GORDON/ROCK BILLY BOOGIE/RCA

Robert Gordon isn't trying to be Elvis Presley anymore so much as he seems to be trying to embody the 50's spirit. His first album was raw, tough-edged rockabilly closely akin to the Sun Sound (thanks to producer Richard Gottschler). His second album was different from the first in the same way that Elvis' were when he made the move from Sun to RCA, still good but no more chance taking. Now Gordon has himself finally moved from the small Private Stock label, which no longer exists, and gone over to RCA. Gordon's new album, taken from a Johnny Burnette song title, is much like his second album--still good but no more chances taken. The main thing wrong is that veteran semi-legend Link Wray is gone and ace studio guitarist Chris Spedding now handles the axe-wielding. Spedding's no slouch but he lacks the authoritative presence that Link has and that gutsy guitar sound that's his alone. The other thing wrong with this record is that there's no cut on it like Springsteen's "Fire" which helped point Gordon in the direction of the present; instead he remains a prisoner of the 50's. \*\*RY

## BADFINGER/AIRWAVES/Elektra

Asylum-Badfinger, the original Cheap Trick, is back after a few years layout brought upon by the death of Pete Ham, bad record deals and no promotion. Joey Molland and Tom Evans have replaced drummer Mike Gibbons but have retained the name and Beatlesque style which many other pop rock bands have tried with varying degrees of success to copy. More than likely their LP will get overlooked by most of the critics and the public simply because they're not punk, gonzo or studio rock'n'roll. That would be unfortunate because Badfinger still has a lot to offer in the way of good pop melodies, lilting harmonies and their own style which they've retained throughout, despite the loss of the talented Pete Ham. \*\*RY

## TIN HUEY/CONTENTS DISLODGED

**DURING SHIPMENT/Warner Bros.**—Another band from Akron but not another Devo. An exciting meld of avant-gardeism, rock'n'roll and bad craziness. If you liked Tonio K you'll like Tin Huey. Inspirational title: "I Could Rule The World If I Could Only Get The Parts." \*\*RY

**BILLY THORPE/CHILDREN OF THE SUN/Capricorn**—This guy's got a comic book mind as far as lyrics and ideas go, but his unique voice and guitar prowess make you forget all that. KISS/KMAC could break Thorpe. He could open for Journey or Judas Priest and voila another S.A. superstar. An album of simple brilliance with the polished production style of the Beatles' *Abbey Road*. \*\*RY

## ROXY MUSIC/MANIFESTO/ATCO

A cult favorite returns. Fans of this group need only be told that Bryan Ferry and Phil Manzanera are still with the band and that *MANIFESTO* is up to snuff. If you're not hip to Roxy Music, start with this album and work back. They're an acquired taste--think in terms of Procol Harum/Mott the Hoople/Lou Reed--but most rock groups would give their firstborn children to have Roxy Music's talent and vision. Note to KMAC/KISS: get on this album! \*\*David Frost

**JOE JACKSON/LOOK SHARP/A&M**—Analogies between Joe Jackson and Elvis Costello are too easily drawn. Jackson's musical roots are mid-60s rock'n'roll like Elvis' but where El adds twists of his own to make it all sound fresh and new Joe sticks closer to the grain. He also is less "intellectual" lyrically than El. But his bitterness and rage is more in check, so it's just possible that J.J. could make the top-40 chart before E.C. cracks it. With songs like "One More Time," "Sunday Papers" and "Is She Really Going Out With Him" *Look Sharp!* is a strong entry for '79. \*\*RY

**LINDA COHEN/ANGEL ALLEY/Tomato**—Linda Cohen is an accomplished master of the classical guitar and, when the able assistance of Craig Anderson, has brought this mastery to disc. The songs are all instrumentals and each is as refreshing and invigorating as the preceding one. There are original compositions here as well as variations on older material. Possibly my favorite sequence is the final piece on the album "The Susannah Variations," a brilliant interpretation and variation on Stephen Foster's "Oh, Susannah." Also highly recommended are "Angel Alley," "Tommy Troller," and "The Minstrel Boy (refried)." As a virtually unknown artist on a small label, Linda Cohen may have a rough time developing the following that she deserves, but her talent is obviously the product of years of hard, loving labor. With the same dedication on vinyl, she will attain the following. A very highly recommended album. \*\*Scott A. Cupp

## DWIGHT TWILLEY/TWILLEY/Arista

Dwight Twilley and Phil Seymour put out two fine pop records on the Shelter label in '75 and '76 and had a couple of minor hits with "I'm On Fire" and "Tryin' To Find My Baby." But after years of being together and going nowhere Seymour split to join another band and Twilley landed on Arista. This is the result. He still has his hand on the pop pulse and if radioland will wake up from its disco trance, maybe I'll turn on my car radio again and hear Dwight Twilley. \*\*RY

## TEAZE/NIGHT STANDS/Capitol

Standard power chords and everything else that goes into the hard rock band mold. "Heartless World" and "Stay Here" are the only times Teaze breaks that mold and adds strange things like acoustic guitars, intelligent lyrics and singing instead of just high pitched wailing. Other than that it's strictly high school stuff. \*\*Bruce Smith

## THE DICKIES/THE INCREDIBLE

**SHRINKING DICKIES/A&M**—The first sound you'll hear is some very fast, very bad (satirical?) punk music. The second sound you'll hear is yourself breaking this waste of vinyl over your knee. \*\*RY

## RICKIE LEE JONES/RICKIE LEE

**JONES/Warner Bros.**—Another question for ya'. Did you ever wonder what would happen if you crossed Laura Nyro with Tom Waits? Well, Ms. Jones is the answer even if ya' never wondered. This chick can back it up and dish it out. A major discovery. \*\*RY



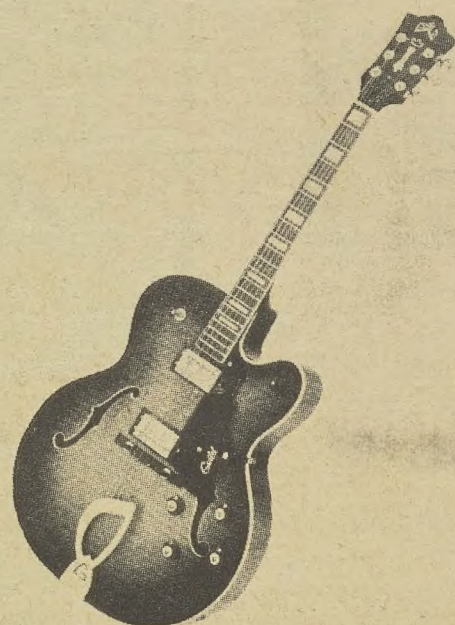
## THE POLICE/OUTLANDOS D'AMOUR/A&M

The Police are another example of how New Wave is swaying into the mainstream. The category New Wave is getting wider and harder to define as groups like the Police, U.K. Squeeze, Joe Jackson and many others record songs that cannot aptly be called New Wave. Other examples of this trend are the most recent albums by Blondie, Ramones and Elvis Costello. Maybe you could call it progressive NW.

You've probably already heard "Roxanne," by now and might've thought it was Bob Marley. "Roxanne" and three other songs have reggae beats and rock guitars mixed in for power and emphasis. They succeed very well in mixing the styles and definitely create one of their own. Two other excellent non-reggae influenced rockers are "Born In The 50's" and "Truth Hits Everybody." Those two almost have the power and excitement of the early Who. But the Police clearly play by their own rules.

This is an important album for New Wave and Rock as a whole. \*\*Clyde Kimsey.





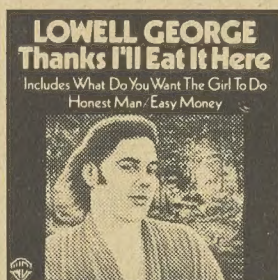
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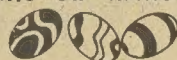


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